/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 [114] Some of the dances have already been described by Castelnau. I myself had the opportunity in the third Šambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision. [177] This dance is said to have been borrowed from the Kayapo.

764 [768]

[524] Fig. 15. Top (1/4).

Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

764 535 Next follows the dance of the dead around the corpse (1), which is colored

[763] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The [533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

/329 cont./

763 Death and burial (2). The occurrence of death is recog-

[114] 2. I myself did not observe a death; my statements about this are based on the unanimous accounts of various Indians.

nized when /330/ the deceased is called to and shaken; if he gives no answer, he is regarded as surely dead.

764 The corpse is then smeared with resin (dŏmălĕ́) upon which are glued white down feathers. The face is painted with urucú (perhaps also only a section from the ear across the chin to the other ear), the lip plug is removed, arara feathers are stuck into the ears; the rest of the ornaments are also put on (for example, the bead chains are hung around women). Then the body is wrapped in a sleeping mat and tied to a pole which is taken to a stake standing upright in the sand away from the village. I could not find out whether it is tied to this or what else happens to it. Here the laments of the women and relatives take place. The young men hold the death watch here; in return they are provided with food by the brother of the deceased. If the dead person died in the evening, he is buried the next morning; if he died during the day, he is removed as quickly as possible. Burial [762] is the task of the men; the women content themselves with weeping and lamenting. All the dead are treated and buried in the same way.

The dead are buried in the cemetery. There are several large collective cemeteries (urn cemeteries); in addition there seem to be smaller village cemeteries for burials. All of them lie on high banks above the high-water mark, some of them days' journeys in distance from the village. Cemeteries to be newly laid out are marked out by the oldest Karajá. The Karajá seek by all means to be buried in their tribal cemeteries. Thus, Kabišá from Leopoldina brought his dead grandchild to the cemetery at Schischá (three days' journey downstream from Leopoldina) because there was "unconsecrated ground" there.